

FEB 12 1924

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SINGER JIM McKEE

Photoplay in seven reels

Story by Wm. S. Hart

Adapted by J. G. Hawks

Directed by Clifford S. Smith

Author of photoplay (under Sec. 62)
William S. Hart Co. of the U. S.

Maps on this order too large to be entirely included in one exposure are filmed clockwise beginning in the upper left hand corner, left to right and top to bottom as many frames as required. The following diagrams illustrate the method:

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FEB 12 1924

PARAMOUNT

Adolph Zukor and Jesse L. Lasky present
WILLIAM S. HART
in
"SINGER JIM McKEE"
A William S. Hart Production
By William S. Hart
Adapted for the screen by J. G. Hawks
Directed by Clifford S. Smith
Edited by Billy Shea
A Paramount Picture

©CIL 19909

PURPOSE: To Help You Sell the Picture to the

"SINGER JIM McKEE" IS THE KIND OF A PICTURE S. HART HIS WONDERFUL POPULARITY. IT'S PICTURE OF THEM ALL, PRODUCED IN THE

BLAZING A NEW TRAIL IN TENSE WESTERN DRAMAS

"Singer Jim McKee" Reflects All
the Color and Glamour of
the Old Frontier

ARE there still new trails to
be blazed in the western
photodrama?

William S. Hart says there are.
In an interview he states he be-
lieves there is a rich vein of west-
ern romance which has been un-
touched, a vein of glittering wealth
which will open a virgin field of
drama. He says:

"The popular conception of a
western picture is one in which
the chief element of thrill is har-
riding, expert roping and flashing
gun-play. These things all have
their places, but there is a deeper
wealth of drama that is less gen-
erally known. The cowboy of the
ranges will always be popular, and
rightly, for he was a romantic fig-
ure. But back beyond the ranges,
in the mountains, there is another
type of westerner, a type that live
today.

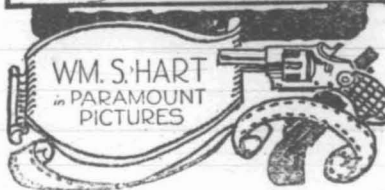
"It is this type that I want to
bring to the public in my new pic-
ture, 'Singer Jim McKee.' I want
to show that all the romance and
drama of the old west has not
passed with the coming of fences
and irrigation ditches to the
ranges. I want to show that back
in the mountains there remains a
west that reflects all the color of
the old frontier, perhaps less gun-
play and surface glamour, but
nevertheless a west of tense, swift
drama, where thrilling things may
happen.

"In 'Wild Bill Hickok', I pic-
tured the old-time westerner of
history, but in this second picture
which I made for Paramount re-
lease, I portray the modern west-
erner, who still lives in the wide
open spaces and moves in an ele-
ment of romance."

Phyllis Haver and Gordon Rus-
sell have prominent roles in the
supporting cast of this Paramount
picture, which comes to the.....
Theatre next
Clifford Smith directed.

THE REAL PUNCH

Bill Hart In An Apron



UNREAL as it may sound it is
a fact. The famous two-gun
man of the screen dresses up in an
apron for some of the scenes in
his second production for Para-
mount, "Singer Jim McKee."

Furthermore, William S. Hart
actually cooks a supper in the pic-
ture, and a most original sort of
a cook he makes.

"Singer Jim McKee" is another
original screen story from the pen
of Mr. Hart himself and will be
shown at the.....Theatre next
..... Phyllis Haver
is leading woman, and the sup-
porting cast includes Edward
Coxen, Gordon Russell, William
Dyer, Bert Sprotte, Ruth Miller
and several others just as prom-
inent.

Scenery that Fairly Breathes of the West

Scenes for "Singer Jim McKee"
Shot High Up in the Lofty
Sierra Mountains

Scenery always lends a keen zest
to a photoplay. There is something
about the magnificent sweep of the
wide open valleys, the thrill of il-
limitable spaces, wide mountains

Bobbed Hair Is Out

At least, so far as Ruth Miller
is concerned, shorn feminine locks
are utterly passe. Miss Miller, who
plays an important part in Wil-
liam S. Hart's Paramount produc-
tion, "Singer Jim McKee," com-
ing to the.....Theatre next
....., is a great believer in
experiment. She's the same young
lady who tried changing her name
to Marjorie Boyd, and didn't get
any work for two years, then
changed her name back again and
has been working ever since.

She tried bobbing her hair, and
the next day she wept copious
tears and immediately began
growing it back again. She has
figured it out that her hair will
grow approximately six inches per
year, at which rate it will take
several years to repair the damage
she accomplished in twenty min-
utes.

Phyllis Haver is Mr. Hart's
leading woman in this picture, an
original screen story by the star
himself. Miss Miller plays the
role of Betty Gleason, a sheriff's
daughter who helps Miss Haver, in
the role of Mary Holden, when a
no-account banker's son attacks
her in a private office of his fa-
ther's bank. Betty, the telephone
operator in Stockton, warns Sing-
er Jim, Betty's foster father, who
rushes to the scene and hands the
young pup a first class beating.

There's one thrill right after an-
other in "Singer Jim McKee."
Better go see it.

FOR SALE—Numerous bathing
suits, some of them intended for
swimming. Also caps and other
beach accessories. Will sell rea-
sonably or trade for sombreros,
calico skirts or other western cos-
tume articles. Inquire Phyllis Ha-
ver, William S. Hart Company,
Lasky Studio.

As Many Thrills In This Picture As Feet of Film

If a western photoplay audi-
ence expects thrills—

They will not be disappointed in
"Singer Jim McKee," which has
some of the most thrilling mo-
ments of any William S. Hart pro-
duction. One of the big scenes in
the photoplay is that where Hart,
pursued by officers, dives from a
high cliff into a mountain river
and swims to the opposite shore
with the water about him boiling
from a shower of bullets.

But the greatest of all the thrills
ever screened in a Western picture
is where the star and his famous
pinto pony plunge over a towering
cliff, the latter hurtling to his fu-
ture "death" below. How this
scene was filmed without injury
to the pinto pony or his master is
a miracle.

Another thrilling scene is the
mad race on a motorcycle, for life
and the honor of the woman he
loves, with officers in hot pursuit.
The thrills are not confined to the
outdoors, though. In a bank, where
Hart, as Singer Jim, with his bare

A CAST WORTHY

Always a William S. Hart pro-
duction has been guarantee of a
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fact any respect.

The supporting cast includes
several old Hart favorites, who
have established their popularity
in his previous pictures. One of
these is Bert Sprotte, a finished
actor of the old Shakespearian
school, who has become one of the
leading character actors in pic-
tures. Sprotte does some of the
best work of his career in this pic-
ture in a character role ideally
fitted to him.

A
William S. Hart
PRODUCTION
A
Paramount



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WILLIAM S. HART

in

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By William S. Hart

Adapted for the screen by J. G. Hawks
Directed by Clifford S. Smith
Edited by Billy Shea

A Paramount Picture

PURPOSE: To Help You Sell the Picture to the Public.

END OF A PICTURE THAT HAS WON WILLIAM POPULARITY. IT'S THE GREATEST HART HEART- PRODUCED IN THE MAJESTIC SIERRA MOUNTAINS

is Out

**As Many Thrills In This
Picture As Feet of Film**

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Mr. Hart's
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a miracle.

Another thrilling scene is the
mad race on a motorcycle, for life
and the honor of the woman he
loves, with officers in hot pursuit.
The thrills are not confined to the
outdoors, though. In a bank, where
Hart, as Singer Jim, with his bare

fists batters his way through
wooden doors, and plunges, head
foremost, through a plate glass
window to reach the office, where
the woman he loves is threatened
by a drunken cad.

Still another scene of thrills is
that in the prison where Singer
Jim is given the water cure by the
keepers. Perhaps the most un-
usual thrill ever filmed in a Hart
picture is in the scene, where Sing-
er Jim rescues a bird from a lion's
cage whither it had been hurled
by a brutal circus trainer.

There are easily enough thrills
in "Singer Jim McKee" for two
pictures. It easily tops all wild
and wooly Westerners.

William S. Hart is the author,
producer and star of the produc-
tion, due at the..... Theatre
next to remain for.....
days.

Phyllis Haver, Gordon Russell,
Bert Sprotte and Ruth Miller head
the strong supporting cast which
includes Edward Coxen, William
Dyer and George Seigmann, all
old Hart standbys.

If you liked "Wild Bill Hick-
ok," you'll rave over this one.

A CAST WORTHY OF THE STAR

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duction has been guarantee of a
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William Dyer. Ruth Miller, a new-
comer, handles the second femi-
nine role so well she is considered
a discovery. While, of course,
Phyllis Haver, in the leading femi-
nine role opposite the star is ex-
pected to be a sensation in this,
her first picture with William S.
Hart, and the first picture in
which she has full opportunity to
display her remarkable dramatic
ability.

There is action enough and heart-tug enough in "Singer
Jim McKee" for five pictures. It is a spectacular love
melodrama of the west, produced by the same staff
that has been making Hart pictures for five years.
In every respect the strongest box-office subject Bill
has ever made.

CAST

"Singer" Jim McKee.....	WILLIAM S. HART
Mary Holden.....	Phyllis Haver
Buck Holden.....	Gordon Russell
Dan Gleason.....	Bert Sprotte
Betty Gleason.....	Ruth Miller
Hamlin Glass, Jr.	Edward Coxen
Hamlin Glass.....	William Dyer
"Brute" Bernstein.....	George Seigmann
Mary Holden, as a baby.....	Baby Turner

SYNOPSIS

HIGH in the Sierras Singer Jim McKee and his partner, Buck
Holden, for two years drive a drift tunnel into the mountain,
only to dis over there is no gold there. Their mutual charge and joy
is Mary, Buck's motherless daughter, whom they are determined shall
have the right upbringing. But with the worthlessness of their mine
revealed, they are at a loss. What to do? Then Buck points to an
old Spanish chest in a corner of the cabin. It is their only hope. The
chest contains the disguise costume of a notorious bandit which they
had found in the dead outlaw's hidden retreat.

The next day a posse scours the country for two bandits who
"stuck up" a stage. Singer's son betrays the hiding place of Buck,
baby Mary and himself. With but one horse and one gun, Buck,
with a wounded arm, insists that Singer, the better rider, escape with
the baby. He does so, and Buck, unarmed, is killed by the cowardly
sheriff.

* * * *

Fifteen years later Mary, living with her foster father, Singer
Jim, thinks she is in love with Hamlin Glass, Jr., son of a banker.
Determined that Mary shall have the nice clothes he cannot buy,
Singer digs up the old Spanish chest, dons the bandit's disguise, and
holds up an auto stage. The bills are recognized when Mary, believ-
ing the money to have been left by her dead father, attempts to
change one. But Singer Jim makes good his escape.

At the bank this evening, Hamlin attempts to force his attentions
on the girl, and when she repulses him locks her in a private office,
telling her he means to return later. Mary phones Betty Gleason,
the sheriff's daughter, of her danger, and Betty gets word to her
father, Singer's friend. He arrests Singer and hurries him to Sonora
to evade the detectives.

At Stockton, Singer and Gleason break into the bank as Mary,
struggling desperately, is weakening in the grasp of the drunken
Hamlin. Singer fells him with a blow.

The detectives and Hamlin Glass, Sr., arrive. The latter is the
former sheriff who cravenly shot Buck Holden. He recognizes Singer
and charges him with the double crime of robbing the stage and
murdering Holden. Mary's honor is saved, but Singer is in the
clutches of the law.

Even prison cannot crush the song from Singer Jim's heart.
Seven years later he walks from prison and strikes for the mountains.

In Stockton, Hamlin Glass, Sr. is dying and confesses it was

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"It is this type that I want to bring to the public in my new picture, 'Singer Jim McKee.' I want to show that all the romance and drama of the old west has not passed with the coming of fences and irrigation ditches to the ranges. I want to show that back in the mountains there remains a west that reflects all the color of the old frontier, perhaps less gun-play and surface glamour, but nevertheless a west of tense, swift drama, where thrilling things may happen.

"In 'Wild Bill Hickok', I pictured the old-time westerner of history, but in this second picture which I made for Paramount release, I portray the modern westerner, who still lives in the wide open spaces and moves in an element of romance."

Phyllis Haver and Gordon Russell have prominent roles in the supporting cast of this Paramount picture, which comes to the Theatre next Clifford Smith directed.

THE REAL PUNCH IS IN THE STORY

Loads of Thrills in "Singer Jim McKee," But "the Play's the Thing"

A motion picture is no stronger than its story. This truth has always been adhered to in the case of William S. Hart productions, since Mr. Hart's dramatic training convinced him of the necessity of a powerful story for any stage or screen production.

"Singer Jim McKee," his latest Paramount picture, opening next at the Theatre, is one of the strongest stories of any picture in which he has appeared. The story was written by Mr. Hart himself, and adapted to the screen by J. G. Hawks, one of the best known scenario writers. The story is a western, both modern and period, but it is a western of a distinctive kind. Rather than a thrilling riding and shooting melodrama, it depends upon a story of peculiarly intriguing quality, both from the standpoint of freshness of treatment and originality of twist.

There are thrills in the picture too, but the real punch of the thing is in the story, the strangely beautiful theme woven through the play. The story can only be compared to those gems of O. Henry, that deft master at portraying the little, poignant quirks of life flowing in the channel of everyday existence, which form the true drama of life. "Singer Jim McKee" is one of those rare stories that makes one want to laugh and cry at the same time.

UNREAL as it may sound it is a fact. The famous two-gun man of the screen dresses up in an apron for some of the scenes in his second production for Paramount, "Singer Jim McKee."

Furthermore, William S. Hart actually cooks a supper in the picture, and a most original sort of a cook he makes.

"Singer Jim McKee" is another original screen story from the pen of Mr. Hart himself and will be shown at the Theatre next Phyllis Haver is leading woman, and the supporting cast includes Edward Coxen, Gordon Russell, William Dyer, Bert Sprotte, Ruth Miller and several others just as prominent.

Scenery that Fairly Breathes of the West

Scenes for "Singer Jim McKee" Shot High Up in the Lofty Sierra Mountains

Scenery always lends a keen zest to a photoplay. There is something about the magnificent sweep of the wide open valleys, the thrill of ilimitable spaces, wide mountains and the sight of the pines a-play in the high winds, that gives a thrill and power to a photoplay.

Some of the most beautiful and inspiring western scenery that has ever been photographed is seen in "Singer Jim McKee," William S. Hart's new Paramount picture, to be shown at the Theatre next

Penetrating into the high Sierras in California, the company secured scenes that have all the grandeur and inspiration of the real virgin mountain scenery.

The Hart production unit spent several weeks on location in the mountains, with headquarters in the picturesque town of Sonora—the actual locations of the story. The result are scenes that seem to breathe the very essence of the real wilderness.

"Singer Jim McKee" was written by William S. Hart. It is a typical Hart attraction—one of the most appealing pictures this he-man star has ever made. Phyllis Haver plays opposite in the leading woman's role. Bert Sprotte, Russell Gordon and others are also in the cast.

A Song

It wove its magic around the heart of a child, its spell stilled the anger of a friend, its strain throbbed to joy under God's sky and was hushed to melancholy in a gray prison. Always the refrain, immutably bound to a man's life, echoed in others' hearts.

See "Singer Jim McKee" at the Theatre next

Phyllis Haver is Mr. Hart's leading woman in this picture, an original screen story by the star himself. Miss Miller plays the role of Betty Gleason, a sheriff's daughter who helps Miss Haver, in the role of Mary Holden, when a no-account banker's son attacks her in a private office of his father's bank. Betty, the telephone operator in Stockton, warns Singer Jim, Betty's foster father, who rushes to the scene and hands the young pup a first class beating. There's one thrill right after another in "Singer Jim McKee." Better go see it.

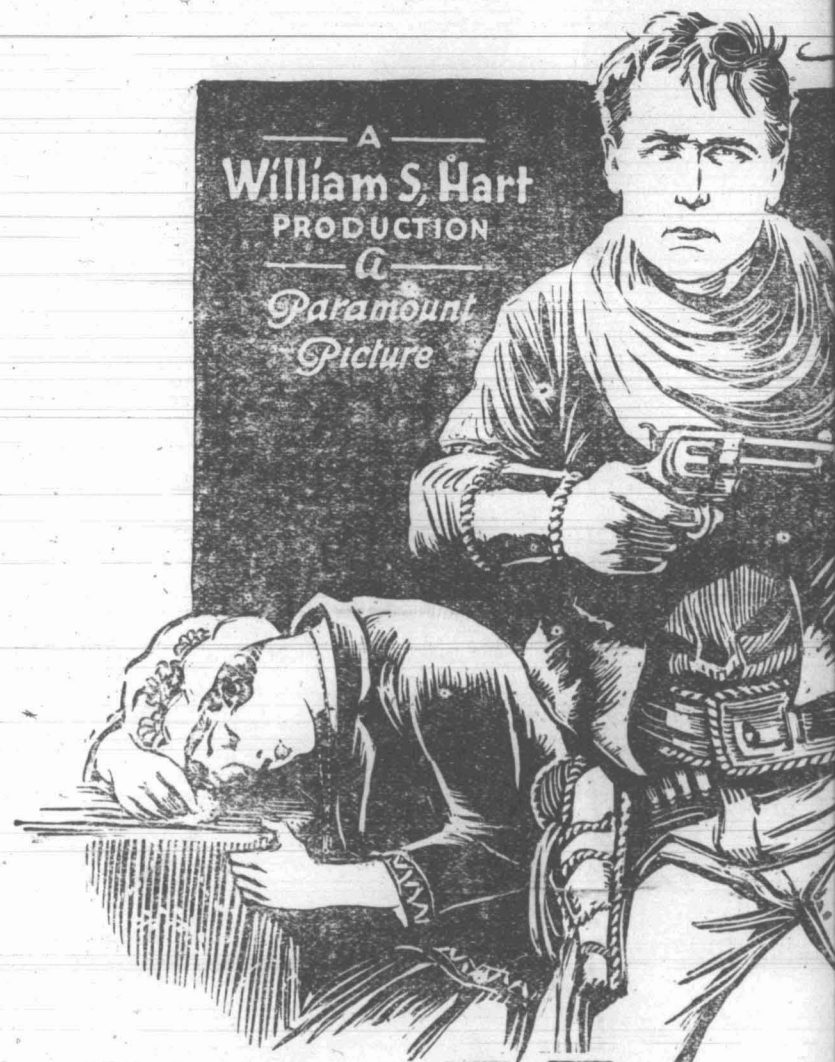
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The supporting cast includes several old Hart favorites, who have established their popularity in his previous pictures. One of these is Bert Sprotte, a finished actor of the old Shakespearian school, who has become one of the leading character actors in pictures. Sprotte does some of the best work of his career in this picture in a character role ideally fitted to him.



ADOLPH ZUKOR AND
JESSE LASKY PRESENT

WILLIAM S. HART
in "SINGER JIM MCKEE"

ONCE again Bill hits the entertainment target dead center. Better be there when "Singer Jim" tunes up his guns and things start humming!

Three-column Newspaper Advertisement 3A (M)

Country of Origin, U.S.A. Copyright, 1924, Famous Players-Lasky Corp. All Rights Reserved.

Mr. Hart's picture, and by the star plays the a sheriff's ss Haver, in en, when a on attacks of his fa- e telephone arns Sing- ither, who l hands the beating, ht after an a McKee."

us bathing attended for and other ill sell rea- sombreros, western eos- Phyllis Ha- Company,

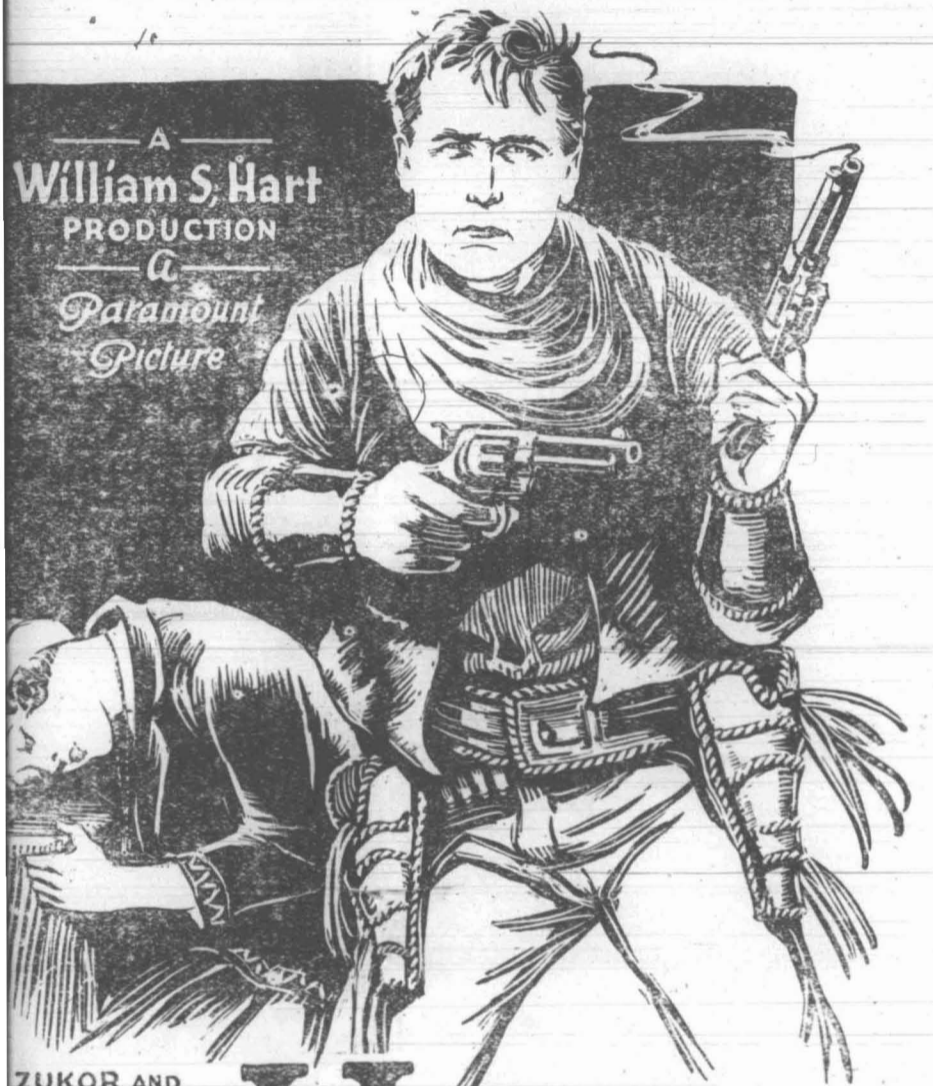
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WILLIAM S. HART

"SINGER JIM MCKEE"

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Three-column Newspaper Advertisement 3A (Mats Only)

Country of Origin, U.S.A. Copyright, 1924, Famous Players-Lasky Corp. All Rights Reserved.

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Even prison cannot crush the song from Singer Jim's heart. Seven years later he walks from prison and strikes for the mountains.

In Stockton, Hamlin Glass, Sr., is dying and confesses it was he who killed Buck Holden. Mary, living with the Gleasons, is delighted at the prospect of a pardon for Singer but is saddened when Gleason informs her that he was freed on commutation of sentence three months before and disappeared into the mountains.

One evening when riding up a mountain trail, Mary hears an old Spanish air. She follows the sound, and near their old cabin finds Singer Jim McKee—and happiness.

Who's Who and What's What

STAR — AUTHOR — PRODUCER — William S. Hart.

DIRECTOR — Clifford S. Smith.

SCENARIST — J. G. Hawks.

EDITOR — Billy Shea.

CAMERAMAN — Dwight Warren.

SUPPORT — Phyllis Haver, leading woman, Gordon Russell, Bert Sprotte, Ruth Miller, Edward Coxen, William Dyer, George Seigmann and Baby Turner.

TYPE OF STORY — Romantic western thriller—great heart-appeal.

PLOT — Singer Jim McKee and his partner Buck Holden, have a three year-old motherless girl whom both men try to take care of. They go broke. Things get desperate. They hold up the stage to get money. Buck is killed by the cowardly sheriff, Glass. "Singer" escapes with the baby.

Fifteen years later "Singer" is a miner in the Sonora district. Mary, grown into a beautiful woman, keeps house for her "uncle." Glass is now president of the bank at Stockton. To get clothes for Mary, "Singer" holds up an auto, his crime being traced by the serial number on the stolen money.

Released from prison, Jim goes into the mountains. Glass, about to die, confesses to having shot Holden, clearing "Singer."

He and Mary are reunited.

YOU'LL SEE — Bill holding up a stagecoach and a high-powered auto, riding for his life on horseback and a motorcycle, doing a high-leaping stunt from a cliff into the river below, winning a fierce hand-to-hand fist fight.

There is comedy, too. The attempts of the two rough miners to dress and care for the two-year-old baby are very funny. The scene where "Singer's" continual singing so gets on the nerve of his partner, Buck, that he sneaks up behind "Singer" and knocks him for a goal, is a good laugh, too.

FEB 12 1924

Washington, D. C.

Register of Copyrights
Washington, D. C.

Dear Sir:

I herewith respectfully request the return of the following
named motion picture films deposited by me for registration of
copyright in the name of Wm. S. Hart Co.

Singer Jim McKee (7 reels)

Respectfully,

FULTON BRYLAWSKI

The Wm. S. Hart Co.
hereby acknowledges the receipt of two copies each of the
motion picture films deposited and registered in the Copyright
Office as follows:

<u>Title</u>	<u>Date of Deposit</u>	<u>Registration</u>
Singer Jim McKee	2/12/1924	L ©CIL 19909

The return of the above copies was requested by the said
Company, by its agent and attorney on the 12 day of
February and the said Fulton Brylawski for himself, and as
the duly authorized agent and attorney of the said Company,
hereby acknowledges the delivery to him of said copies, and
the receipt thereof.

Fulton Brylawski

This document is from the Library of Congress
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Collections Summary:

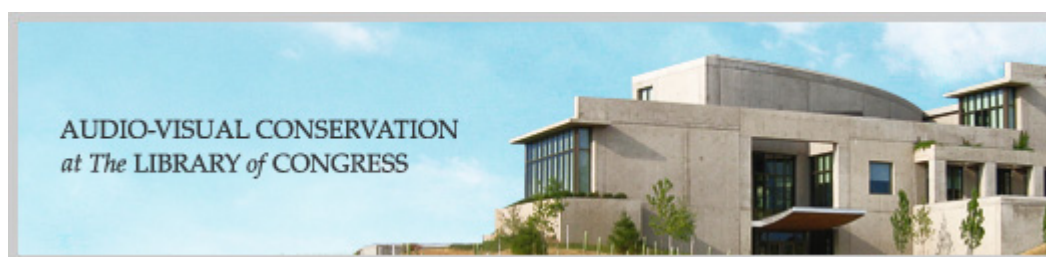
The Motion Picture Copyright Descriptions Collection, Class L and Class M, consists of forms, abstracts, plot summaries, dialogue and continuity scripts, press kits, publicity and other material, submitted for the purpose of enabling descriptive cataloging for motion picture photoplays registered with the United States Copyright Office under Class L and Class M from 1912-1977.

Class L Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi020004>

Class M Finding Aid:

<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



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